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# A Tiffany Window In the Virginia Museum of Fine Arts and the Patronage of The Saunders Family of Richmond

Joshua Kline

*Virginia Commonwealth University*

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A Tiffany Window In the Virginia  
Museum of Fine Arts and the Patronage of  
The Saunders Family of Richmond

A thesis submitted in partial fulfillment of the requirements for the  
degree of Master of Arts at Virginia Commonwealth University

By

Joshua A. Kline

Director: Charles Brownell, Ph.D., Art History

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## Introduction

Christ Resurrection (1898), the Edmund Saunders Memorial Window in the Virginia Museum of Fine Arts, is the survivor of an important but lost and forgotten Tiffany interior in Richmond. This window was once housed in All Saints Episcopal Church (1901-1957). Current scholarship neglects to tell us about this major body of work by a major artist. An argument of this research is that the composition of Christ Resurrection does not follow any one of the Evangelists but rather comes from an extensive pictorial tradition.

This research will ask four major questions about the Saunders window: was it unique or a repetition; what are the literary sources; what are the formal sources, from the Renaissance to the late nineteenth century; and what is the meaning of the composition? An additional, lesser collection of inquiries remains in regards to the interior of All Saints: were any of the windows not done by Tiffany; how many of the All Saints mosaics were by Tiffany; and were the mosaics saved during the move to the newest All Saints structure, currently located in the West End of Richmond on River Road (1957-present).

The Virginia Museum of Fine Arts houses a major ecclesiastical work of art by a prominent American artist, but does not tell us about it. Neither does the existing literature, beyond merely mentioning the window. This thesis offers what the Museum and the literature have not offered us.

Roselyn Pepall, in her chapter entitled “Louis C. Tiffany: From Painter to Glass Artist” in the exhibition book *Tiffany Glass: A Passion for Colour* (2009), does not discuss Christ Resurrection. This is important to note since this catalogue was printed

for a Tiffany exhibition held at the Virginia Museum of Fine Arts. Pepall, however, does write concisely about the process of how Tiffany Glass and Decorating Company made windows. She includes here not only the process of creating a window but also techniques employed that cause the glass to become quasi sculpture, as in the case of drapery glass.

Rachel Bradshaw's VCU master's thesis titled "Tiffany Windows in Richmond and Petersburg, Virginia" (1997) mentions Christ Resurrection. Bradshaw does not go into detail about the window and its composition. Her thesis discusses the interior of All Saints but is in need of updating. For example, in the past year, additional Tiffany windows were unearthed, conserved, and placed in the present All Saints Church. These windows were once in the walls of All Saints that was located at 316 West Franklin Street. There is the possibility of one or more Tiffany mosaics to be discussed as well.

Sheryl A. Sodaro-Spomer completed a research project under the direction of Dr. Charles Brownell entitled "Saunders-Willard House/Founders Hall" (1999). Sodaro-Spomer writes about the family history of the Saunders Family. It was Mary Saunders who ordered the memorial window Christ Resurrection in honor of her deceased husband Edmund Archer Saunders. Also important is an appendix titled "Philanthropic Bequests" that compiles what the Saunders family has bestowed to organizations throughout their lives. This appendix confirms the dates that the window was ordered from Tiffany Glass and Decorating Company. Sodaro-Spomer discusses the history and some architectural features of Founders Hall, the residence of the Saunders.

*Tiffany Windows: The Indispensable Book on Louis C. Tiffany's Masterworks* by Alastair Duncan offers much information about Tiffany and his work. At the end of the book, Duncan includes "Appendix: A Partial List of Tiffany Windows," which is a list organized by state and city windows completed in Tiffany's studio is included. A few of the windows from All Saints are listed, including Christ Resurrection, but the list does not include all of the nearly thirty Tiffany windows that were present in All Saints. This list is extremely helpful in finding other Resurrection-themed windows. From this, comparisons can be made with Christ Resurrection.

Frederick Wilson designed Christ Resurrection. Diane C. Wright writes about Wilson in her article entitled "Frederick Wilson: 50 Years of Stained Glass Design" in *Journal of Glass Studies* (2009). Wright's article is an account of the work life of Wilson. For this thesis, it is important to fully comprehend the scope of Wilson's work in order to make comparisons with other Resurrection themes. Wright's inclusion of the process of creating a stained glass window and her discussion about angels were most helpful in the analysis of the present window. However, Wright does not include Christ Resurrection in her chapter and this thesis will bring it deserved attention.

Mary Clerkin Higgins has written the condition report, "Project: Virginia Museum of Fine Arts, Tiffany Resurrection Windows, Condition Report" (2008). Though the report does not mention anything about the subject matter, it does offer a close examination of the makeup of the window. Higgins does not discuss the chemical and elemental makeup of the work in glass but includes enough information for the reader to understand why it is important that the window be conserved.

Higgins does not write about why the window is an important example of its subject matter or its relation to the City of Richmond.

All Saints Church Vestry documents are located in the library of the Virginia Historical Society. In the fall semester of 2010 the “Records of History Minutes of Vestry, July 1888 to January 1901” were examined for this research. From this, it appears that the vestry members were not overly concerned with the importance of a Tiffany interior. After reading these notes, one may postulate that the windows were reused in the new space not due to the windows’ historical significance but rather as a cost effective strategy.

This thesis utilizes an art historical method of archival, connoisseurial, and iconological. Archives are a main part of how information has been obtained thus far and the documents at the Virginia Historical Society have been most helpful. In addition to learning about this specific window, Christ Resurrection, an understanding about stained glass in general—specifically that of Tiffany Glass and Decorating Company—is important. The most helpful source about the chemistry and elemental makeup of stained glass is the book entitled Conservation and Restoration of Glass by Sandra Davison. Finally this thesis is an iconological study in the way it compares works in the Resurrection pictorial tradition against Christ Resurrection.

The Virginia Historical Society has in its archives primary sources such as vestry notes from All Saints. The Richmond History Center has in its archives photographs that have aided in the process of this research. Additional information was obtained through correspondence with current All Saints members.

Barry Shifman, Sydney and Frances Lewis Family Curator of Decorative Arts 1890 to the Present, kindly invited me to examine a massive file on Christ Resurrection. Included also was information about All Saints Church and its demolition. A Saunders Family member had also contributed primary sources and firsthand information about the Saunders family and their presence in Richmond.<sup>1</sup>

Several questions were raised about the Christ Resurrection Window. Was it unique or a repetition, and what is the physical makeup of this composition in glass? The largest point this research puts forward is that the subject does not come from any Biblical text. This thesis has also raised more subtle questions, such as the specific sources of the Christ Resurrection Window and the relation of the window to the imagery of the levitating Christ, for example, in His Transfiguration. The largest question is whether Frederic Wilson developed this composition as a derivative from some other work or was he operating as an artist who created a composition?

This research offers the reader what the museum and the literature have not offered us. Chapter one will discuss Edmund Archer Saunders (1831-1898) and Mary Jane Ball Saunders (d. 1921) and their mansion. For the convenience of the reader the data are provided for the life of E. A. Saunders in a documentary table as Appendix A and information regarding the mansion in Appendix B. This was an affluent family in Richmond and this research will recognize them for their patronage. Appendix C offers the resolutions on the death of E. A. Saunders.

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<sup>1</sup> I am deeply indebted to Barry Shifman, the Sydney and Frances Lewis Family Curator, Decorative Arts from 1890 to the present, Virginia Museum of Fine Arts, for most generously sharing with me his own expertise and the museum's extensive curatorial files on the Saunders Window.

The second chapter will focus on All Saints Episcopal Church (1898-1901), J. Stewart Barney (1869-1915), and Tiffany. Diane C. Wright states that from 1892 until 1902 Tiffany's firm was called Tiffany Glass and Decorating Company and as Tiffany Studios from 1902 to 1933.<sup>2</sup> For the reader's convenience, Tiffany Studios will be used for all works done by Tiffany—for before and after 1902.

There are two theses that are of concern in Chapter two. The first regards this church as a nationally important commission by no ordinary architect. The second is that the church was not a Gothic Revival church. Appendix E shows the reader the mosaics that were once part of the chancel. It was a Southern American Protestant church adapted from the influence of H. H. Richardson with Gothic Revival details.<sup>3</sup>

Finally the last chapter will address the window Christ Resurrection (1898), Tiffany, and Frederick Wilson (1858-1932). The main argument in chapter three is that the composition of Christ Resurrection does not follow any one of the Evangelists but rather comes from an extensive pictorial tradition. Appendix D lists the windows in All Saints by Tiffany.

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<sup>2</sup> Diane C. Wright, "Frederick Wilson: 50 Years of Stained Glass Design," *Journal of Glass Studies* 51 (2009), 198.

<sup>3</sup> I wish to acknowledge All Saints for having opened their sanctuary for me over the course of my research so I could experience firsthand the magnificent windows of Tiffany Glass and Decorating Company. My research could not have advanced this far without their gracious support.

## Chapter 1

### Patronage: Edmund Archer Saunders (1831-1898) and Mary Jane Ball Saunders (d. 1921)

Edmund Archer Saunders, Sr. (figure 1) was born in 1831 to Isaac Taylor Saunders, who died in 1833, and Elizabeth Cobbet Timberlake. He worked on his father's farm for a number of years and when the Civil War broke out, he joined the Commissary Department in General Fitzhugh Lee's command.<sup>1</sup> On March 29, 1858 E. A. Saunders married Mary Jane Ball of Windsor Shades, daughter of Elijah Ball and Martha A. Slater, both of New Kent County, Virginia. The newly married couple moved to Richmond in 1862.<sup>2</sup> Together they had three sons, E. A. Saunders, Jr., W. B. Saunders, and Herbert S. Saunders, and two daughters, Mary A. Saunders and Emma C. Saunders, who died shortly after birth.<sup>3</sup>

E. A. Saunders began in business with his father-in-law, Elijah Ball. Ball had a number of ships and would load the boats with firewood to be used in the New York

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<sup>1</sup> The basic sources on E. A. Saunders and family are: Madeleine D. Eckert, comp. miscellaneous transcriptions, photocopies, and other materials pertaining to the Saunders Family of Richmond. 2010. (Collection Files, Virginia Museum of Fine Arts, Richmond); Charles Brownell, interview by author, Richmond, VA, Fall 2010; Ray Bonis, Jodi Koste, and Curtis Lyons, *Virginia Commonwealth University* (Charleston: Arcadia, 2006); Sheryl A. Sodaro-Spomer, "Saunders-Willard House/Founders Hall" (Research Report, Virginia Commonwealth University Special Collections, Richmond, 1999); Susan Weber Soros, *The Secular Furniture of E. W. Godwin* (New York: Yale University Press, 1999); Patrick Hanks and Flavia Hodges, *A Dictionary of Surnames* (Oxford: Oxford University, 1988); Andrew Morrison, ed., *The City on the James: Richmond, Virginia*. The Chamber of Commerce Book. (Richmond: George W. Engelhardt, 1893).

<sup>2</sup> Sodaro-Spomer, "Saunders-Willard House," 10.

<sup>3</sup> Eckert, "Notes Format: Obituary for Edmund Archer Saunders, Sr.," *Richmond Dispatch*, October 4, 1898, (VMFA).



public schools for heat in their buildings. He later formed a partnership with Alexander Walker and named their business Walker and Saunders. This was a wholesale grocery business on the corner of Fourteenth and Cary Street, Richmond.<sup>4</sup> Walker withdrew from their business and soon after E. A. Saunders's son, W. B. Saunders, started in the business. This resulted in the name change to E. A. Saunders and Son (Figure 2). According to Madeleine D. Eckert, a surviving descendant, this was the largest wholesale grocery, liquor, and tobacco store in the South. Saunders also spent a portion of his time in farming and maintained several farms in Virginia.<sup>5</sup> On November 30, 1882, E. A. Saunders bought the site of his future mansion, now known as Founder's Hall, for \$7500.00 at a public auction of the estate of the deceased James B. Taylor. At that time, the land and frame house was put in the name of his wife, Mary J. Saunders.<sup>6</sup> The farming land that Saunders owned, which bordered the James River, included "Boscobel," 1,450 acres; "Buckland," 650 acres; "Shirley Plantation," 800 acres;<sup>7</sup> and "Weyanoke," and some properties in Orange County close to Gordonsville.<sup>8</sup>

E. A. Saunders was a successful entrepreneur and was involved in endeavors beyond the aforementioned grocery empire. For some time, Walker and E. A. Saunders were again business partners in a substantial milling industry. Saunders was a component of the tobacco manufacturing concern of Hardgrove, Pollard and Company as well as a part of the firm of E. A. Saunders and Company of New York, which dealt in the Cord-Wood and Lumber Association of Virginia. Saunders was the

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<sup>4</sup> Morrison, *The City*, 216.

<sup>5</sup> Morrison, *The City*, 217.

<sup>6</sup> Morrison, *The City*, 217

<sup>7</sup> Morrison, *The City*, 217.

<sup>8</sup> Morrison, *The City*, 216-217.

president of the Richmond Standard Iron and Spike Company and was the first president of the Union Brokerage Company. E. A. Saunders played a lead role with the establishment of the Mammoth Chemical-Works as well. Along with his work, E. A. Saunders was also on the vestry of All Saints Episcopal Church.<sup>9</sup>

Mr. and Mrs. Saunders had owned at least fifteen properties in and around Richmond. These estates included farms, plantations (aforementioned), and houses. As of 1960, these assets no longer lingered in the Saunders family but had been sold off over time. The present chapter focuses on one house in particular, Founder's Hall, also known as the Saunders-Willard House, now owned by Virginia Commonwealth University. This house stands at 827 West Franklin Street, Richmond.

On October 2, 1898, E. A. Saunders died at the age of 67 and the family wholesale grocers business continued with his family (See Appendix C).<sup>10</sup> Mary Jane Ball Saunders, soon after, moved to Burlington, North Carolina, to live with her daughter Mrs. Mary Archer Saunders Williamson. Sometime between 1902 and 1913, the house was rented out to the former Lieutenant Governor, Colonel Joseph E. Willard, who owned the celebrated New Willard Hotel on Fourteenth and Pennsylvania Avenue in Washington D. C. The house is also known as the Saunders-Willard house for this reason. The house was rented out after the Willard family moved out as well.<sup>11</sup> Mary Jane Ball Saunders later died on July 31, 1921, at the age of 84 at the residence of her daughter Mary Williamson.<sup>12</sup> E. A. Saunders and his family were generous patrons to a few area churches, including All Saints and Saint

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<sup>9</sup> Eckert, "Notes Format," (VMFA).

<sup>10</sup> Sodaro-Spomer, "Saunders-Willard House," 12.

<sup>11</sup> Sodaro-Spomer, "Saunders-Willard House," 6.

<sup>12</sup> Eckert, "Obituary for Mary Jane," (VMFA).

John's, and other organizations. Their benevolence is seen through offering gifts and financial help when needed and bestowed in wills.

Founder's Hall (figure 3.) is among several Second Empire style mansions on Franklin Street. Although this residence is large and ornate compared to some nearby, it is not overly huge nor has it any outstanding architectural features that wildly set it apart. Outside the building is a mix of styles. The house is Second Empire style with elements of Neo Grec and High Victorian Gothic motifs. The façade gives way to three bays. A sandstone denticulated band divides the first and second levels and wraps partly around both sides. The leftmost bay, if standing facing the front, from the first to third level is a projecting window bay, three-sided. The center contains the porch with a flat roof with peripheral lattice-work railing. The third level has three dormer windows all with pendimented lintels. The rightmost window shows the Gothic element. A cast iron fence was a part of the original design, as seen in early post cards and an early photograph as in *figure 4*. The fence was later sawed off, and what is left of the iron posts can still be seen in the granite blocks along the sidewalk.<sup>13</sup>

Approaching the entrance of the house, while walking up the stairs with carved Ohio sandstone curved railings, visitors may not notice that the columns and railing on the porch are constructed from cast iron which leads up to composite capitals (Figure 5). Within the capitals, a thistle flower is centered. The thistle, usually of Scottish derivation, may refer to the Saunders family origin. According to Madeleine D. Eckert, the descendant who has amassed a quantity of family documentation, Saunders may be Scottish because Alexander and Ms. Eckert's mother expressed her belief that

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<sup>13</sup> Sodaro-Spomer "Saunders-Willard House," 2-3.

the family was Scottish in origin. *A Dictionary of Surnames*, by Patrick Hanks and Flavia Hodges places the root of this name as *Sander*, a form of *Alexander*; it also defines the surname *Saunders* (*Sander*) as English, Scots, and German; thus Scottish heritage would be a safe bet.<sup>14</sup> There are four fluted columns; the frontmost are in the round, and the rear two are pilasters, rectangular and flattened. The columns are segmented, at about one third from the base with a band of rosettes.

Above the front doors is an etched glass transom with the monogram E. A. S. for Edmund Archer Saunders. Above this window is another transom window with the address number, 827, etched or sandblasted in its glass (Figure 6). Both of these windows have decorative detailing along with the monograms as well. The double front doors are thick, dark, have a carved Aesthetic Movement sunflower, and clear glass windows in the top portion. In front of that set of doors is another that is tucked into either side, recessed into the wall, and would be swung out for inclement weather and in winter. These are ornately carved with a flowering pot design and a pediment capping this motif, just as is present above the door's windows. The two exterior light fixtures above appear to be original, but now, instead of being gas lanterns, electric bulbs are present.

Upon entering the house, we find that the center hall is flanked with darkly stained doors and chair railing in the same treatment. Intriguingly, the interior woodwork on the first level, above nearly all of the doors and windows, has a pattern that can be called diamond, cut-out, toothed, or zigzag (Figure 7).<sup>15</sup> This appears coarse and cheap, so it comes as a surprise that it belongs to British avant-garde style

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<sup>14</sup> Hanks and Hodges, *A Dictionary*, 469, 779.

<sup>15</sup> Reputedly noted in Sadaro-Spomer, "Saunders/Willard House," 3 as designed by Benjamin B. Van Buren.

found a generation earlier. For instance, it is found in the Oxford Union Debating Hall (1857) by Deane and Woodward (Figure 8). An architectural firm closely associated with John Ruskin. The Oxford Union stands at the very center of the Preraphaelite Movement. You may remember that Dante Gabriel Rossetti, William Morris, and their friends painted the upper part of this space. Whistler's friend E. W. Godwin, one of the boldest Aesthetic Movement architects, use such moldings at Northampton Town Hall (1861-1864). This diamond pattern is found in some of Godwin's furniture designs as well.<sup>16</sup>

The plan of the first floor of the Saunders House consists of five primary areas, the center hall, two parlors, a library, and a dining room. It is proposed, by Sheryl A. Sodaro-Spomer, a former Virginia Commonwealth University student, that at the end of the main hall there were large double doors. Each room has a different wood type for the detailing. The front and back parlors were finished in cherry, the center hall and library were done in walnut, and the dining room was finished in quartered oak.<sup>17</sup> The dining room and the library once had striking Neo-Grec overmantel mirrors with Egyptian masks. These mirrors disappeared sometime around 1990 (Figure 9).<sup>18</sup> A few of the exquisite original brass fixtures remain in some doors. Among the fireplaces present on the first level, each one has varying detailing in woodwork and tile work by Minton, Hollins Company, an English company (Figure 10). The fireplace in the front right room has ornately decorated tiles to complement the flowering woodwork. The remaining lack tiles but have the carved flower motif. At

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<sup>16</sup> Charles Brownell, interview by author, Richmond, VA, Fall 2010. See also: Soros, *The Secular Furniture*, 28-31.

<sup>17</sup> Sodaro-Spomer, "Saunders-Willard House," 3.

<sup>18</sup> Personal communication with Charles Brownell. 2010.

the end of the main hall is the staircase. Originally at the end of each railing were finials, but today in their place there are crudely attached flat wooden caps.

The second level of Founders Hal has a main hall flanked by rooms as well. The woodwork is not as—quietly—ostentatious as is seen on the first level. Here the door and window frames are restricted to a coupling of lines and a simple geometric pattern. There is one small mystery stained glass window present; origin and date is unknown. The very plain wooden staircase that leads to the third level was for staff workers. Any window and door framing is very plain as well up here. The third level is cramped and inhabitants would undoubtedly experience insufferable heat in the summer months.

In 1925 Richmond Professional Institute, later to become Virginia Commonwealth University, purchased the property at 827 West Franklin Street. The Saunders-Willard house was then used for classrooms, offices, and in 1930 was officially named Founder's Hall and became a women's dormitory with a cafeteria in the basement. It was then used as a men's dormitory in the late 1960's until the early 1970's.<sup>19</sup> It is presently used for offices for Virginia Commonwealth University.

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<sup>19</sup> Bonis, Koste, and Lyons, *Virginia Commonwealth*, 51.

## Chapter 2

Church, Architect, and Decorator: All Saints Episcopal Church (1898-1901), J. Stewart Barney (1869-1915), and Tiffany Glass and Decorating Company

All Saints Church began as a branch congregation off of Monumental Church.<sup>1</sup> Monumental Church was designed by the eminent Robert Mills, the first American-born professional architect, and built in 1811 in remembrance of the lives lost in a devastating fire of the theater on the site. In 1883 several members wished to have a chapel in the West End of the city for Sunday School and evening services for those living in and around that area; thus a mission church was established from the Monumental Church.<sup>2</sup> In 1886 a congregation was formed and they decided to build a church on Madison Street between Grace and Franklin. This church was finished in 1888.<sup>3</sup> The newly formed congregation—the separation from the Monumental

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<sup>1</sup> The basic sources on All Saints, J. Stewart Barney, and Tiffany Glass and Decorating Company are: Amy Griffin, "The Inspired Worlds of J. Stewart Barney (1869-1925)" (Research Report, Virginia Commonwealth University Special Collections, Richmond, 2012); Ray Bonis, interview by author, Richmond, Virginia, Fall 2010; Barry Shifman, "Gift/Purchase Consideration," August 2008, Collection Files, Virginia Museum of Fine Arts, Richmond; Ray Bonis, "(First) All Saints Episcopal Church," in *Lost Virginia: Vanished Architecture of the Old Dominion*, ed. Bryan Clark Green, Calder Loth, and William M. S. Rasmussen, (Charlottesville: Howell Press, 2001); Rachel M. Bradshaw, "Tiffany Windows in Richmond and Petersburg, Virginia" (master's thesis, Virginia Commonwealth University, 1997); Richard Guy Wilson, "Building on the Foundations: The Historic Present in Virginia Architecture, 1870-1990," in *The Making of Virginia Architecture*, Charles Brownell and others (Richmond: Virginia Museum of Fine Arts, 1992); Jennie Hughes, *All Saints Episcopal Church: Richmond, Virginia 1888-1958*" (Richmond: Garret and Massie, 1960); Ulrich Troubetzkoy, "All Saints on the Move," Newspaper title unknown, July 3, 1955. (Collection Files, Virginia Museum of Fine Arts, Richmond); *All Saints Church Richmond, Va.: From Christmas 1888 to Christmas 1903* (Richmond: Everett Waddey Co. 1904).

<sup>2</sup> Hughes, *All Saints*, 1.

<sup>3</sup> Hughes, *All Saints*, 1.

Church—became an “Independent Church.” On July 13, 1888, thirty members congregated and dubbed the newly formed Independent church “All Saints.”<sup>4</sup>

This modest church was constructed of brick on a parcel of land that was a gift. Richmond architect Marion J. Dimmock, a member of the congregation, designed the structure in the Richardson Free Style, popularized in post-Civil War America by Henry Hobson Richardson. It was demolished in 1935 for safety issues.<sup>5</sup>

Nearly ten years after the completion of the first All Saints Church, in 1897, it was decided that a new church was needed to accommodate an expanding congregation. Recent writers did not see this as major commission, nor do they acknowledge much concerning the weight that P. B. Mayo, merchant prince, put behind it. A contest was created for architects to submit plans for a new church located at 316 West Franklin Street. Six architectural firms competed, including Marion J. Dimmock of Richmond, who had completed their first church. Most impressively, two firms from New York, Carrère and Hastings and Barney and Chapman, turned in plans as well. In this national competition, the commission went to Barney and Chapman. J. Stewart Barney, the primary architect for this commission, attended Columbia University and the Ecole de Beaux-Arts.<sup>6</sup> The cornerstone was laid on December 7, 1898 and would hold its first service in 1901 (Figure 11). With two New York firms competing, it makes All Saints Episcopal Church far more important than anyone has acknowledged to date.

All Saints Church is identified as a Gothic Revival structure by Rachel M. Bradshaw in her master’s thesis entitled “Tiffany Windows in Richmond and

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<sup>4</sup> Troubetzkoy, “All Saints.”

<sup>5</sup> Ray Bonis, “(First) All,” in *Lost Virginia*, 154.

<sup>6</sup> Wilson, “Building,” in *The Making*, 328. See also: Griffin, “The Inspired Worlds.”



Petersburg, Virginia” (1997). Gothic Revival elements are visible in details of the decoration such as pointed arches above windows. This church (figure 4) was a Southern American Protestant church adapted from the influence of H. H. Richardson. Southern Protestant elements are such items as the two front doors. The Richardsonian quality is apparent in the rockfaced masonry and the bell tower.

All Saints Church housed at least thirty Tiffany stained glass windows. Tiffany roundels were brought out of storage recently and conserved by the eminent stained glass conservator Scott Taylor (Figure 12). Nine decorative mosaic panels were added in the chancel. Whether these worthy works of art are by Tiffany is a question this research addressed. However, the Gorham Company created these not Tiffany (Figure 13). Jennie Hughes states in her book, *All Saints Episcopal Church*, that the Gorham Company and Dr. Downman, a Rector of All Saints from 1888 until 1930 and the Rector Emeritus from 1930 until 1949, collaborated on the theme of the tile panels.<sup>7</sup> Although these panels are not by Tiffany, the Gorham Company was also a prominent decorating company of the Arts and Crafts movement.

It is evident that congregation members were expected to follow considerations regarding interior decoration set by the vestry members.<sup>8</sup> To reiterate, church members could not choose just any theme to be represented in glass to be donated in memory of a loved one. Church members were restricted to specific themes. The

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<sup>7</sup> Hughes, *All Saints*, 68. This book, printed for the congregation, is important to note because it tells the reader that there was motive behind the vestry member’s decision to create a unified interior. For Dr. Downman see Will Williams and Dennis Biggs, e-mail message shared with the author, July 10, 2012. I am indebted to Will Williams and Dennis Biggs, current All Saints members, for supplying information regarding the mosaics.

<sup>8</sup> *All Saints Church Richmond*, 41. The source of this information was not locatable in the vestry minutes. The author could not find the anonymous author’s documentation or examination of the documents.

anonymous author of *All Saints Church Richmond, Va. 1888 to 1903* stated in regard to the interior decoration “it was unanimously agreed that the chancel, windows, furniture, rail, and decorations should be treated as a whole by the church.” Additionally, this book quotes an unidentified document as stating that “families of the congregation should be requested by the committee to treat both the chancel and the ‘morning chapel’ as unities” in regards to window decoration.<sup>9</sup> A hypothesis proposed here for why vestry members would want a unified interior is the influence of the architect of All Saints, J. Stewart Barney.

The memorial windows included the following. The window over the baptistry was Christ Blessing Little Children in memory of Samuel Freedley (1834-1898); the windows located in the chapel depicting The Beatitudes for the Whitcomb family; the Te Deum windows in the chancel—for the prominent Mayo family—depicted an arrangement of heavenly bodies above and earthly bodies below; and, of primary interest in this research, the window placed in the east clerestory, Christ Resurrection, donated in memory of Edmund Archer Saunders, now in the Virginia Museum of Fine Arts (Figure 14).<sup>10</sup> All Saints probably held the largest collection of Tiffany windows in Virginia. These have contributed so much to the character to the building that this thesis proposes we should think of this as Richmond’s greatest Tiffany interior (Figure 15).

A continual growth of church members residing in the western portions of Richmond raised thoughts around 1950 to build yet a third and larger edifice. In

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<sup>9</sup> *All Saints Church Richmond*, 41.

<sup>10</sup> Bradshaw, “Tiffany Windows,” 1-2.

addition of these reasons for a move west, All Saints was one of three Episcopal churches located within a few streets of one another. It was deemed auspicious for one of the churches to advance west to be present in the rapidly expanding western movement of the city inhabitants. The decision by the vestry to make the move was made on December 7, 1954.<sup>11</sup> Luckily, probably all of the Tiffany windows were to be incorporated into All Saint's on River Road (1957-1959). However, as one can see in *figure 16* the windows are not easily viewed due to the lights being hung directly in front of them. The windows, high in the clerestory, are recessed deeply into the wall, further obstructing a direct view of them. All Saints at 316 West Franklin Street, an extraordinary church, finished in 1898, was demolished in 1961 to create space for a high-rise apartment building, the Berkshire (1963).<sup>12</sup>

The Virginia Museum of Fine Arts acquired two windows from All Saints in 2008. The two windows, by Tiffany Studios, are Christ Blessing Little Children and Christ Resurrection. Frederick Wilson—discussed in further detail in chapter 3—designed these two magnificent works of art. These two windows were a partial gift to and a purchase by the Virginia Museum of Fine Arts.<sup>13</sup>

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<sup>11</sup> Hughes, *All Saints*, 14.

<sup>12</sup> Ray Bonis, "(First) All," in *Lost Virginia*, 154.

<sup>13</sup> Shifman, "Gift/Purchase," 2008.

### Chapter 3

#### The Window Christ Resurrection (1898), Tiffany, and Frederick Wilson (1858-1932)

The Resurrection of Christ is hardly a new subject to art history. Rather, the theme has been represented many times and in various ways. Frederick Wilson's design is no exception to this pictorial tradition. These works attempt to show what happened at the scene of Christ's Resurrection. What is most striking is that these compositions do not illustrate exactly what Christian Scripture states. The argument of the present thesis is that the composition of Christ Resurrection does not follow any one of the Evangelists but rather comes from an extensive pictorial tradition.<sup>1</sup>

Mrs. E. A. Saunders, as we have seen, donated Christ Resurrection, in memory of her husband, who had died on Sunday, October 2, 1898, at the house at 827 West Franklin Street. The window perched in the eastern clerestory of All Saints Episcopal Church directly south the transept. The window consists of three panels, each being

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<sup>1</sup> The basic sources on Christ Resurrection, Tiffany, and Frederick Wilson are ARTH 502, History of Preservation and Architectural History, notes from Dr. Charles Brownell, Glass workshop lecture, Virginia Commonwealth University, Fall 2010; Alice Cooney Frelinghuysen, "A Glitter of Colored Light: Tiffany Domestic and Ecclesiastical Windows," in *Tiffany Glass: A Passion for Colour*, ed. Rosalind M. Pepall (Montreal: Montreal Museum of Fine Arts and others, 2009); Diane C. Wright, "Frederick Wilson: 50 Years of Stained Glass Design," *Journal of Glass Studies* 51 (2009); Mary Clerkin Higgins, "Project: Virginia Museum of Fine Arts, Tiffany Resurrection Windows" (Condition Report, July 2008); Hugo Chapman, Tom Henry, and Carol Plazzotta, *Raphael: From Urbino to Rome* (London: National Gallery Company Limited, 2004); Collection files at Virginia Museum of Fine Arts, Richmond, 198; Sandra Davison, *Conservation and Restoration of Glass*, 2<sup>nd</sup> ed. (Burlington: Butterworth-Heinemann, 2003); For the purposes of examining seven different versions of Resurrection account this author is using John R. Kohlenberger III ed., *The Precise Parallel New Testament* (Oxford: Oxford University Press, 1995); Millard Meiss, *Painting in Florence and Siena after the Black Death: The Arts, Religion and Society in the Mid-Fourteenth Century* (Princeton: Princeton University Press, 1951).

145 inches in height and 35 inches wide. If one stands facing the window, one can number the panels, beginning with the left-most panel as Panel 1.

Across the lower portion of Panel 1 the inscription reads:

IN•MEMORY•OF•EDMUND•ARCHER•SAUNDERS

Across the lower portion of Panel 2 (center panel) the inscription reads:

††† VESTRYMAN•OF•THIS•CHURCH †††

Panel 2 also, in the lower center, cites:

I•AM•THE•RESURRECTION•AND/  
THE•LIFE•SAITH•THE•LORD•HE/  
THAT•BELIEVETH•IN•ME•THOUGH/  
HE•WERE•DEAD•YET•SHALL•HE•LIVE/  
AND•WHO SO EVER LIVETH•AND•BE-/  
LIEVETH•IN•ME•SHALL•NEVER•DIE  
ST•JOHN•XI•25•26

The lower portion of Panel 3 the inscription reads:

BORN•FEBRUARY•9•1831•DIED•OCTOBER•2•1898

In Panel 3, at lower proper right, the inscription reads:

COPYRIGHT 1898 /  
TIFFANY GLASS & DECORATING COMPANY /  
NEW YORK

Scott Taylor notes the re-leading of places, glass restoration completed due to cracked and broken portions of the glass, and color restoration upon his examination of Christ Resurrection. The tri-part stained glass windows were poorly stored for

nearly fifty years. The conservation process involved removing portions of glass for examination and this showed that the thickness of the glass ranges from one-fourth inches to an astonishing three inches in other places.

The stained glass techniques employed in Christ Resurrection include *drapery glass*, *opalescent glass* in a various forms, *mottled glass*, *feather glass*, *jeweled glass*, and *enameled glass*.<sup>2</sup> *Drapery glass* provides a unique three-dimensional quality. This process is done through the pulling of the glass while it is still hot and malleable to create wrinkles and folding. This is done until the desired look is captured and represents drapery patterns in fabric.

*Opalescent glass*, becoming popular in churches around the start of the twentieth century,<sup>3</sup> is seen throughout Tiffany glassworks. This involves the mixing of opaque white or milk glass into clear glass. Color is added and swirling is present among the milky white glass. According to conservator, Sandra Davison, in *Conservation and Restoration of Glass*, 2003, it was common in the eighteenth century for the use of tin oxide later to be superseded by the use of calcium fluoride or lead arsenate to opacity glass.<sup>4</sup>

*Mottled glass* is clearly seen in the very top portion of Christ Resurrection in the blue-green area. To create mottled glass, fluorine is used to burn out areas producing a speckled effect. The angels' wings extend towards the heavens and are a prime example of *feather glass*. This involved the surface of the glass having a texture rolled into it while it is still hot. Throughout the windows, but primarily in the top portions, is *jeweled glass*. These small elements are pieces of glass pressed into molds

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<sup>2</sup> Higgins, "Project: Virginia Museum," n.pag.

<sup>3</sup> Wright, "Frederick Wilson," 204.

<sup>4</sup> Davison, *Conservation and Restoration*, 10.

that are made by breaking pieces of glass and applying heat.<sup>5</sup> The *enameled* flesh portions of the work are painted on by hand. All of these techniques used together create a painting-like quality out of glass.

In Panel 1 there is a soldier and an angel. The soldier holds a lamp with his right hand, which is a glowing entity in itself. The soldier crouches down on his left knee while holding a round shield in front of his face with his left hand. The soldier is in greenish military attire and wears a helmet that is in such a color as to appear to be made of metal. In all three panels the background color is a dark cobalt blue that creates the effect of night.

The angel is in the background in relation to the soldier. The two angels in this three-panel window are believed to be female due to stark physical contrast with the masculine appearance of the soldiers. Diane C. Wright states, “Wilson’s Depiction of angels was one of the most characteristic features of these designs. . . . His angels were rendered as both male and female, but they also appear as androgynous characters.”<sup>6</sup> The angel stands facing the viewer with her head cocked to her left, gazing at Christ. Her skin tone is whiter than that of the soldier, perhaps to create a glowing quality. The angel’s wings consist of countless greenish feathers, and are arranged similar to a bird’s wings. Her hands are crossed in front of her chest with the right over top of the left. There is a very white sash that loops behind her head, over her shoulders and behind her hands. The ends of the sash continue in tangent to one another towards her feet, which are not visible. The angel’s wings extend up and above her head. The glass in the angel’s milky-white robe is folded to create the

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<sup>5</sup> ARTH 502, History of Preservation.

<sup>6</sup> Wright, “Frederick Wilson,” 206.

appearance of fabric, a technique called drapery glass. A very bright halo surrounds her head.

In Panel 2, the center window, Christ is the central and single figure. Christ hovers above a palm branch. Only a portion of His left foot is visible with His toes peeking out from underneath the robe. Christ's milky-white robe is made of drapery glass, a folded glass pattern, as mentioned above, and it extends from His neck to His feet, becoming more radiant towards His head. His left hand is held up, from the elbow, as the right is down at His side. He also has a halo which is larger than the angel's. His head is tilted to the right looking up.

Panel 3, on the right, illustrates another soldier and angel. The soldier in the foreground faces Christ entirely, kneeling on his left knee. His left hand is facing the background with an open palm, fingers extended with a finger touching under his chin. His right hand clasps a long spear with knife end pointing up, slightly angled away from Christ. The soldier holds the spear just under the blade. He wears proper military attire as does the soldier in the first panel. The angel's body here above the soldier faces the viewer and her face is turned towards Christ. This angel, here in Panel 3, is in the same garb as the angel in Panel 1 with the brilliantly illuminated white robe. However, it is clearly visible that the crossing of the sash in the angel of the third panel travels behind a portion of sash at the stomach region. The angel's fingers are down by her left front hip and are laced. The same treatment of folded glass is present as in the first two panels with Christ and the Angel's attire. The wings are the same as the angel's in Panel 1 and extend up over her head and a very white halo is present.



The designer of Christ Resurrection was Frederick Wilson (1858-1932) (Figure 17). According to Diane C. Wright, Wilson had been involved with at least six firms. Two of the six include the studios of Louis Comfort Tiffany, in New York City, and The Gorham Manufacturing Company, located in Providence, Rhode Island. Wilson worked in the workshop of Louis Comfort Tiffany for nearly thirty years from about 1893 until 1923. Wright posits that Wilson “was one of the most prolific designers of ecclesiastical stained glass in America in the late nineteenth and early twentieth centuries.” His work for ecclesiastical windows was well known, and in 1899 he became the head of the ecclesiastical department. Wilson would do such things in Tiffany Studio as make designs and preliminary cartoons in watercolor and sketches, involve himself in the selection of glass, and take a hand in the final painting of flesh portions of some windows. His assistants certainly could have completed some of the painting of this window as well.<sup>7</sup>

The Resurrection theme has been countlessly repeated by Tiffany Studios. This raises the question of whether Christ Resurrection is unique or a repetition. Alastair Duncan’s *Tiffany Windows: The Indispensable Book on Louis C. Tiffany’s Masterworks*, (1980), includes “Appendix: A Partial list of Tiffany Windows.” It is clear that Christ Resurrection is not a repeated composition. This list contains countless Resurrection-themed windows. Such titles of these windows include Resurrection, The Resurrection, The Resurrection of Christ, Resurrection Morn, Three Marys at Tomb and Angel of Resurrection.<sup>8</sup> These titles give a clue as to what is represented in glass. Some of these titles rule out the possibility of Christ

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<sup>7</sup> Wright, “Frederick Wilson,” 198, 205-206.

<sup>8</sup> Unfortunately images of these particular windows were not provided in Duncan, *Tiffany Windows*, 1890. Author was unable to locate images of the listed windows.

Resurrection being a repetition. There are no Marys present in Christ Resurrection, for example.

After a close analysis of the Christian scripture regarding the Resurrection scene, one may ask where Wilson obtained his inspiration for his subject matter and his composition. The Gospels of Matthew, Mark, Luke, and John present the story of Christ's Resurrection. For the present study seven versions of the Bible are examined. These include the King James Version, Amplified Bible, Rheims New Testament, New American Standard Bible, New American Bible, New Revised Standard Version, and the New International Version.<sup>9</sup>

The scene that Wilson fashioned for All Saints Episcopal Church's clerestory clearly does not match what is written in Christian Scripture. All seven Bibles give a very similar scenario for the Resurrection of Christ. In all four Gospels the angels—or entities believed to be angels—described were in white garb or shining like lightning. In the Gospel Matthew, Mary Magdalene and the “other” Mary went to the tomb at dawn. A male angel appeared with thunder and lightning to roll away the stone from the tomb where Christ's body was to be present. An unspecified number of guards are included and “shook and became like dead men” at the sight of the angel. Christ is not present at the scene but is said by the angel to be traveling to Galilee. It was on the two Marys' route to Galilee where He met them. In summation of Matthew, present are: two Marys, one male angel, and more than one guard.<sup>10</sup>

The Gospel of Mark gives a different account. Here, just after sunrise, Mary Magdalene, Mary the mother of James, and Salome went to the tomb. Upon their

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<sup>9</sup> Kohlenberger III, *The Precise Parallel*.

<sup>10</sup> 28 Matthew 28:1-20.

arrival the stone to the entrance had already been rolled away. A young man dressed in a white robe was present inside the tomb. It is not specified if he was an angel. This young man tells the three that Christ has risen and is going to Galilee. There are no guards, and the presence of one male figure is presumed to be an angel. Christ appears to the two Marys individually on their way to Galilee.<sup>11</sup>

The third Gospel, Luke, contains further differing elements. It is written that very early in the morning Mary Magdalene, Joanna, Mary the mother of James, and others went to the tomb. The stone had already been removed. As they entered the tomb two men in “clothes that gleamed like lightning stood beside them.” These men are presumed to be angels as is the case in the previous account. Christ was not present at this time and place but rather appeared at night to two men, one named Cleopas, as the men were walking to Emmaus, a village outside of Jerusalem. Christ did not appear here in brilliance or white but rather disguised as a mortal stranger.<sup>12</sup>

Lastly, the Gospel of John contains much detail but still does not correlate perfectly with Wilson’s Resurrection composition. It does, however, have some of the important features. Most significantly, John wrote that Mary Magdalene, herself, went to the tomb early while it was still dark. Wilson has created in his window a night scene. Mary Magdalene saw that Christ’s body was missing so she went to Simon Peter and another disciple. These two men then went to the tomb where they saw burial linens, and they then left. Mary stayed at the tomb—it is understood she followed the men there—where she later encountered two angels in white inside the tomb, both seated. These angels are not said to be male or female, but they refer to

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<sup>11</sup> 16 Mark 16:1-19.

<sup>12</sup> 24 Luke 24:1-29.

Mary as “woman” as does Jesus when he appears to her soon after. Mary mistakes Him for the gardener. This means that Christ could not have been brilliantly represented in glowing white but rather appeared mortal to her. To summarize John, the similarities with the window include the night scene and the presence of two white-garbed angels.<sup>13</sup>

What was the source of Wilson’s inspiration for his Resurrection? Christ Resurrection is certainly not a direct illustration of Biblical text. Turning to iconological traditions Wilson’s Resurrection scene most likely has multiple threads where one or more are connected to past works depicting a night vista. Thus, a nightscape would assert Wilson’s virtuosity. In addition, this research questions if Wilson’s imagery is a traditional motif filling in between what the New Testament discusses regarding entombment, the Resurrection, and about the figures present at the tomb.

Alice Cooney Frelinghuysen sheds some light on this issue. She asserts that Wilson was responsible for bringing in known Biblical and historical genres to the Tiffany firm. Of these works were those completed by who she terms as “Old Masters” including Leonardo Da Vinci and Raphael in addition to other admired nineteenth century artists.<sup>14</sup>

Wilson’s Resurrection can first be compared to a work by one of the earliest representations of a floating Christ by Taddeo Gaddi’s Scenes from the Life of Christ, Resurrection completed c.1330-1335 (Figure 18).<sup>15</sup> In Gaddi’s work, Christ appears

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<sup>13</sup> 20 John 20:1-18.

<sup>14</sup> Frelinghuysen, “A Glitter of Colored,” 199-201.

<sup>15</sup> Meiss, *Painting in Florence*, 40.

to be floating sideways away from the tomb with two guards collapsed beneath Him with no angels present. It was around the time of Gaddi's Resurrection that the tradition of Christ as levitating had begun and there are several variations throughout the history of art as illustrated in the preceding paragraphs.<sup>16</sup> Another work completed a few years later by Andrea da Firenze is located in Santa Maria Novella, Florence, and was completed in 1366 (Figure 19). A floating Christ is depicted. Included are two angels, guards, and other figures as well.

Raphael's oil painting on wood titled Resurrection of Christ, (1499-1502), currently housed in the São Paulo Museum of Art, is a third work to be considered. This composition bears a striking similarity to the layout of Wilson's Resurrection (Figure 20). Raphael depicts Christ in the center flanked by two [androgynous] angels and all three figures are floating in the air. There are two soldiers in the foreground, each in the lower proper right and left corners. Each of them is cowering with shields and with their hands in the presence of Christ. However, it is not a night scene and contains additional figures in the background. Yet, it is a significant link to Wilson's composition. Both are balanced and symmetrical, and Christ in Wilson's window mirrors bodily gestures in Raphael's work. This also applies to The Resurrection (1499) by Pietro Perugino (Figure 21). His Resurrection is thought to be a precursor to Raphael's Resurrection by Hugo Chapman, Tom Henry, and Carol Plazzotta in their catalogue titled "Raphael: From Urbino to Rome," 2004. Unfortunately, these authors state that Raphael's Resurrection has an ambiguous past. The provenance is partly

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<sup>16</sup> Meiss, *Painting in Florence*, 39-40.

scattered and from 1882 until 1954 it was not included in any scholarship. It was only in 1987 had it been accepted as a part of Raphael's oeuvre.<sup>17</sup>

Matthias Grünewald's Isenheim Altarpiece (c.1511) contains his "Resurrection" on the interior panel of an exterior wing of the altarpiece (Figure 22). This panel illustrates a night scene where Wilson may have turned for inspiration. Here, Christ is centralized and floating with an enormous halo. Four guards are collapsing and cowering in His presence and are shadowed by the darkness, illuminated only by Christ's radiance. It is clear that mortal figures, such as guards and others, are artistically represented in the previous two works as being illuminated by celestial beings. This is the case for Wilson's Resurrection window as well.

Rembrandt Van Rijn's The Resurrection of Christ (c.1635-1639) depicts a brilliantly white and yellow angel hovering, as does Wilson, however Rembrandt includes just one angel (Figure 23). Christ, in Rembrandt's painting, is in white although he is not floating but merely sitting up in his burial container; only a profile from His shoulders up is visible. The composition is dark and the remaining figures—guards and others—are only visible as a result of the angel's glowing brilliancy. This darkening effect is the major linking factor between the glass artist and the Dutch master of the seventeenth century.

As shown, there are few works that represent a night scene and just one of four of the Gospels, John, recounts a Resurrection prior to dawn. Frederick Wilson was ambitious in designing a nightscape in stained glass where light is an essential part of its viewing splendor. He took the challenge of showing darkness in a medium made of light, illuminated by a transparent material. This only adds to the virtuosity of

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<sup>17</sup> Chapman, Henry, and Plazzotta, *Raphael: From Urbino*, 108.

Wilson and the Tiffany stained glass window company and the utter importance of this particular window. Christ Resurrection, now on display at the Virginia Museum of Fine Arts, was once part of a church clerestory. This is what we have lost: an entire sanctuary filled with windows, like Christ Resurrection, glowing with vibrancy.

## Conclusion

This research has given the reader what is not offered by the literature and the Virginia Museum of Fine Arts. In chapter one we were introduced to the mansion and family of Edmund Archer Saunders (1831-1898) and Mary Jane Ball Saunders (d. 1921). This was an affluent family in Richmond who were generous with their patronage. Through the second chapter the reader encountered All Saints Episcopal Church (1898-1901), J. Stewart Barney (1869-1915), and Tiffany. This thesis offers two main ideas: this church was a nationally important commission by no ordinary architect and it was a Southern American Protestant church, adapted from the influence of H. H. Richardson, with Gothic Revival details. It is illustrated in this chapter that All Saints held the largest collection of Tiffany windows in Virginia and is united with equally important Gorham Company mosaics. These contributed so much to the character of the building that we should think of this as Richmond's greatest Tiffany interior. Finally the third chapter encompasses the window Christ Resurrection (1898), Tiffany, and Frederick Wilson (1858-1932). It is illustrated in the third chapter that the composition of Christ Resurrection does not follow any one of the Evangelists but rather comes from an extensive pictorial tradition, that it displays its masters' virtuosity in using light to show night. This analysis is a tribute to an important and beautiful work of art.



## Appendix A

### Chronology of the Life of E. A. Saunders

- 1831 February 8 Edmund Archer Saunders was born in Charles City County, New Kent Count, or James City County.  
(*History of Virginia*, vol. 4. [Chicago: American Historical Society, 1924], 144)
- 1850 September 24 The plantation, Windsor Shades, was situated in the “N Twnshp L, New Kent County”. Virginia Census illustrated an Edmund Saunders resided at the home of his future father-in-law, Elijah Ball, Esquire.  
(Sodaro-Spomer, Sheryl A., “Saunders – Willard House/ Founders Hall,” 1999, 9)
- 1857 – 1858 E. A. Saunders and Mary Jane Ball, of Windsor Shades, are married.  
(Sodaro-Spomer, 9)
- 1858 – 1859 In Charles City County, E. A. Saunders opened a commissary in a corncrib.  
(Sodaro-Spomer, 9)
- 1859 June 22 Emma C. Saunders was born and died soon after.  
(“Bureau of Vital Statistics – Old Birth Index 1853-1866”, Reel 4; Virginia State Library)
- 1860 June 18 E. A. Saunders, 29, Merchant; Mary J. Saunders, 22; Emma C. Saunders, 1; Marriella, 33 (older sister to E. A. Saunders perhaps); Elizabeth Egglestone, 19 and James M. Williams, 21, Merchant living together in Charles City County. Real Estate Value for E. A. Saunders was \$4,000.00 and financial estate value was \$7,500.00. “Apperson P.O.” was where the Saunders family lived.  
(Sodaro-Spomer, 9)
- 1861 May 18 E. A. Saunders served under Captain Robert Douthats in the Charles City Light Dragoons, Virginia Third Cavalry, Company D, when he was enlisted in the Army for one year. At that time he was a merchant. His horse was worth \$150.00; equipment \$35.00. He was detailed as a clerk to the regiment commissary on August 1, 1861. March 31, 1862 was the last pay record found.  
(*The Roster of Confederate Soldiers*, 1861-1865; Microfiche Roll 34. Virginia State Library)
- 1861 August 12 E. A. Saunders, Jr., was born in Charles City County.  
(*History of Virginia*, vol. 4, 145)

- 1862-1880? Among additional children born: William Bailey, Herbert S., Mary Ball, and possibly one more girl named Mary Jane who died young. (Sodaro-Spomer, 10)
- 1862-1870 Family moved to Richmond. E. A. Saunders and Alexander Walker began a partnership. The Firm of Walker and Saunders was located on Main and ninth Street. The business partners also owned a corn and flourmill in Manchester. (Sodaro-Spomer, 10)
- 1876 May 14 At St. John's Episcopal Church, on Main and 24<sup>th</sup> streets in Church Hill, E. A. Saunders was baptized. (Sodaro-Spomer, 10)
- 1878 April 11 At St. John's, son William Bailey and daughter Mary, were baptized. (Sodaro-Spomer, 10)
- 1879 The company store has moved to the corner of 14<sup>th</sup> and Cary Street, Richmond and the family was living at 19 N. 29<sup>th</sup> street in Church Hill. (Sodaro-Spomer, 10)
- 1882 November Death of Elijah Ball. He left his estate divided equally between his four daughters. E. A. Saunders, L. F. Barnes, and James Parkinson were executors. (Sodaro-Spomer, 10)
- 1882 November 30 Site of 827 W. Franklin Street is bought by E. A. Saunders. His son, E. A. Saunders, Jr., was now old enough to be listed in the directory as a salesman at his father's address. (Morrison, Andrew ed., *The City on the James: Richmond, Virginia*. The Chamber of Commerce Book. (Richmond: George W. Engelhardt, 1893), 216. See also: Sodaro-Spomer, 11)
- 1882 E. A. Saunders became a member of the Episcopal, Executive Committee of the Diocesan Missionary Society of Virginia. (Sodaro-Spomer, 11)
- 1883-1885 Possible commencing of the building of the Saunder's house at 827 W. Franklin Street. (Sodaro-Spomer, 11)
- 1884 April 23 E. A. Saunders Jr. and Martha A. Brown are married at St. John's Church. (Sodaro-Spomer, 11)

- 1885 E. A. Saunders, Jr., became a partner in his father's firm, E. A. Saunders & Son.  
(Sodaro-Spomer, 11)
- 1885 May 20 Parcel next to 827 W. Franklin Street was purchased by E. A. Saunders.  
(City of Richmond-Chancery Court, Deed Book 122B, page 20. See also: Sodaro-Spomer, 11)
- 1886 Westover baptismal bowl was donated to St. John's Church.  
(Sodaro-Spomer, 11)
- 1886 July 20 In a doctor's home, on East Franklin Street, E. A. Saunders III was born.  
(Sodaro-Spomer, 11)
- 1888 W. B. Saunders was listed as a "salesman bds" E. A. Saunders' home address.  
(Sodaro-Spomer, 12)
- 1890 E. A. Saunders & Son was another firm began at this time.  
(Sodaro-Spomer, 12)
- 1893 It is at this point that E. A. Saunders was in business for 42 years (1851) and owned three farms along the James River: 'Boscobel', 1450 acres, twenty miles up the James; 'Shirley', 800 acres, twenty miles downstream, and directed by H. S. Saunders, his son; and 'Buckland', 650 acres, thirty miles down." E. A. Saunders & Sons celebrated "the distinction of \$1,000,000.00 in sales a year". The firm had "a warehouse at 1428 Cary Street, a few doors away".  
(Sodaro-Spomer, 12)
- 1898 October 2 At 67 years old, E. A. Saunders passed away from Heart Disease.  
(Grave records form Hollywood Cemetery, Book 3, 114.)

## Appendix B

### Founders Hall

- 1882 November 30 E. A. Saunders bought the site of future mansion for \$7500.00 at a public auction of the estate of the deceased James B. Taylor. At that time the land and frame house were put in the name of his wife, Mary J. Saunders. It is located on the south side of West Franklin Street 65 feet traveling east from Shafer Street.  
(City of Richmond-Chancery Court, Deed Book 122A, 248-250)
- 1882 December 1 R. B. Chaffin and his wife sold the property on West Franklin Street to G. W. Davis. The property was “between Laurel and Shafer streets, commencing at a point 65 feet east of the eastern line of Shafer. Hence running eastwardly along the south side of Franklin Street 40 feet.” The lot was 150 feet that ended at the alley behind.  
(City of Richmond-Chancery Court, Deed Book 122B, 167)
- 1885 May 20 G. W. Davis sold the site next to the piece of property to E. A. Saunders for \$5500.00.  
(City of Richmond-Chancery Court, Deed Book 128B, 206)
- 1898 October 2 Marks the passing of E. A. Saunders. Subsequently, Mary J. Saunders relocated to be with her daughter Mary Ball Saunders Williamson in Burlington, NC. The House was then put on the market for rent.  
(Grave records from Hollywood Cemetery)
- 1902-1913? The property was rented out to the former Lieutenant Governor, Colonel Joseph E. Willard who owned the New Willard Hotel on Fourteenth and Pennsylvania Avenue in Washington D.C.  
(Sheryl A. Sodaro-Spomer, “The Saunders – Willard House/ Founders Hall,” 1999, 6)
- 1914 May 3 or 4 House again for rent. FOR RENT. 827 West Franklin St.: formerly occupied by Colonel Joseph E. Willard. Lot 100+ feet. Garage in rear, with lot 30 x 140. House contains every improvement. One of the handsomest residences in Richmond. Possession immediately. Apply to T. M. WORTHAM & CO. 18 North Ninth Street.  
(Sodaro-Spomer, 6)
- 1921 A possibility that the University Club established 24 March 1916, at this time owned the building, but soon after located across the street to the Gunn-Bird House.  
(Sodaro-Spomer, 6)

- 1921 August 2 Mary J. Saunders passed away. Her body was returned to Richmond to be buried in the Hollywood Cemetery from Burlington, NC.  
(Sodaro-Spomer, 7)
- 1921 August 23 The will of Mary J. Saunders is probated with the City of Richmond Chancery court. She leaves her son E. A. Saunders, Jr. and the Old Dominion Trust company as trustees and requires that a “natural person shall always be joined with the trust company”.  
(Sodaro-Spomer, 7)
- 1922 February 20 Just six months after the will of his mother is released, E. A. Saunders Jr. died.  
(City of Richmond-Chancery Court, Will Book 18, 639-646)
- 1924 December 19 To rid of the title of the property, Charles H. Fleet, a Certified Civil Engineer, surveyed the site and the garage. The resulting survey became known as Exhibit “M” in a court case that W. B. Saunders, Joseph H. Grubbs and State and City Bank and Trust Company filed.  
(Sodaro-Spomer, 7)
- 1925 March 26  
& April 2,9,16 Court Notice- Joseph H. Grubbs vs. Herbert S. Saunders and others. This ad was placed to summon heirs to validate the now sold property of 827 W. Franklin St. to the Richmond School of Social Work and Public Health for \$57,640.00.  
(Sodaro-Spomer, 7)
- 1925 February 2 E. A. Saunders is awarded the sum of \$13,680.00 for the site next to 827 W. Franklin Street by the Richmond School of Social Work and Public Health.  
(City of Richmond-Chancery Court, Deed Book 328D, 182)
- 1925 July 10 An apparent problem was still evident with the sale which involved the property at 827 W. Franklin. The heirs of E. A. Saunders were given court order to convey this site to the Richmond School of Social Work and Public Health.  
(City of Richmond-Chancery Court, Deed Book 328C, 373)
- 1925 December 15 Purchaser was required by the court to illustrate reasoning for not complying with the ruling of 10 July 1925 and an answer was filed.  
(Sodaro-Spomer, 8)
- 1925 December 18 Purchaser was required to deposit \$6640.00 as a result of the court overruling the above mentioned answer. This amount was deposited in the First National Bank of Richmond with notes and a deed of trust for the debt.

- (Sodaro-Spomer, 8)
- 1926 February 1      RPI became owner of all the property at 827 W. Franklin, Richmond, Virginia officially marking Saunders House to be known as Founder's Hall.  
(City of Richmond-Chancery Court, Deed Book 328C, 373)
- 1928 – 1938      Additions were made including a one story piece on the stable and other renovations with Works Progress Administration Money.  
(Sodaro-Spomer, 8)
- 1831 January 12      “Witnesseth, that for and in consideration of the sum of Ten dollars and other good and valuable considerations, receipt of which is hereby acknowledged, the party of the first part has bargained and sold and does by these presents grant and convey unto the party of the second part, with covenants of General Warranty of Title, the following lots...”.  
(Sodaro-Spomer, 8)
- 1962 July 1      The affiliation of the College of William and Mary is ended by RPI.  
(Sodaro-Spomer, 8)

## Appendix C

### Resolutions on the Death of E. A. Saunders

1898 October 3

Whereas, it has pleased Almighty God to call from the scene of his earthly labors our friend and fellow-vestryman, Edmund Archer Saunders, we, the vestry of All Saints Church, desire to place upon record a testimonial of our sorrow and of the loss which has come to us by his death.

For years Mr. Saunders has served the church in this city; first at Old Saint John's, which he represented in the diocesan councils, and afterwards at All Saints, to which he transferred his membership, having moved his residence from the eastern to the western portion of the city.

Regular in his attendance upon public worship so long as his health permitted, and having the church's interest deeply at heart, he gave of his means and was ready to further the church's work and to lend his efforts to any suggestion that looked to her progress and prosperity.

On one occasion Mr. Saunders called upon our rector and gave him the privilege of making any demand for money to help the worthy poor, and while that privilege was not abused, and the demand not often made, yet when it was made the generous response received showed the sincerity of the offer and the goodness of the man.

For a long time he had been in ill health, and with this he bore with patience and with manly fortitude.

He died as he had lived, quietly, calmly, and at peace with all men, expressing his fearlessness of death, and his faith in the redemption of Jesus Christ.

*Resolved*, That while we mourn his death, yet we realize that our loss is his inestimable gain.

*Resolved*, That we tender to his family our deepest sympathy in their great bereavement, and pray that the God of all comfort will remember them in mercy.

*Resolved*, That these resolutions be spread upon the minutes of the vestry and a copy sent to the family of our deceased friend, and that they be published in the newspapers of the city.

*(All Saints Church Richmond, Va.: From Christmas 1888 to Christmas 1903, Richmond: Everett Waddey Co., 1904, 51-52)*

## Appendix D

### Tiffany Stained Glass Windows

- Christ Resurrection Window in the Eastern Clerestory. Donated by Mrs. E. A. Saunders, in memory of her husband, Edward Archer Saunders, 1818-1898. (Jennie Hughes, *All Saints Episcopal Church Richmond, Virginia 1888-1958* (Richmond, 1960), 67)
- Christ Blessing Little Children Window over the baptistery. Donated by Miss Madge Freedley and her brother, George, in memory of Samuel Freedley, 1834-1898. (Hughes, 67)
- The Beatitudes Windows in the Morning Chapel. Donated by Mr. H. D. Whitcomb, in memory of Abigail Parker Whitcomb, 1858-1883, Virginia Kinney Whitcomb, 1830-1887. (Hughes, 67)
- The Te Deum Windows in the chancel. Donated by Mr. P. H. Mayo, in memory of Col. William Mayo and wife, and their descendants: Mr. and Mrs. Robert A. Mayo and their children of "Powhatan Seat." Included in these set of windows is one donated by Mr. Ellen Lee Mayo, in memory of her husband, Mr. J. H. P. Mayo. "The upper section of the five 'Te Deum' windows has to do with celestial bodies—angels and archangels, and the lower section of all of the windows has to do with terrestrial, or earthly, things. The central figure is Christ with his feet on a sphere, symbolizing the universe. The seven Archangels are Michael, Rahael, Uriel, Gabriel, Zadkiel, Japhiel and Channel. Adoring angels and cherubs fill the other upper spaces. In the lower, to the right and left are the Prophets, and also on the left the Christian martyrs and the church fathers, St. Chrysostom and St. Augustine. The lower right section shows the early women of the Christian church, carrying palm branches, typifying the victory of faith." (Hughes, 67-68)
- Two Additional Two windows in the nave. Placed in memory of John Dunn IV, cadet Roanoke Flying corps, No. 54472, March 10, 1898 through March 26, 1918, and the second window is in memory of David Adam Wallace, born December 31, 1903, killed in action March 10, 1945. (Hughes, 68)



## Appendix E

### Mosaics

- |                    |  |
|--------------------|--|
| First              | Represents Isaiah. Placed in memory of Edmund Archer Saunders Jr. 1861-1922, given by his children.<br>(Jennie Hughes,. <i>All Saints Episcopal Church Richmond, Virginia 1888-1958</i> (Richmond, 1960, 68)   |
| Second             | Represents Micah, “Prophet of the Cradle,” in memory of Edmund Archer Saunders Jr. 1861-1922, given by his children.<br>(Hughes, 68)   |
| Third              | The Annunciation. In memory of Virginia Whitcomb Taylor, 1862-1918, given by Edgar Dalby Taylor.<br>(Hughes, 68)   |
| Fourth             | The Birth of the Child. In memory of Virginia Whitcomb Taylor, 1862-1918, given by Edgar Dalby Taylor.<br>(Hughes, 68)   |
| Fifth              | The Transfiguration. Donated by his children and grandchildren, are in memory of Mr. Peter H. Mayo, 1836-1920.<br>(Hughes, 68-69)  |
| Sixth              | The Resurrection. Donated by his children and grandchildren, are in memory of Mr. Peter H. Mayo, 1836-1920.<br>(Hughes, 68-69)   |
| Seventh and Eighth | Illustrate St. John and St. Paul. St. John was given in memory of E. A. Saunders, 1851-1898, by his children. St Paul was donated in memory of Mary J. Saunders, 1859-1921, by her children. (Hughes, 69)  |
| Ninth              | The Reredos; representing the Atonement. Consists of a large central mosaic in the chancel and includes angels looking towards the symbols of the Trinity. Given by Peter H. Mayo in memory of his wife, Isabella Burwell Mayo, 1841-1912.<br>(Hughes, 69) |

## Illustrations

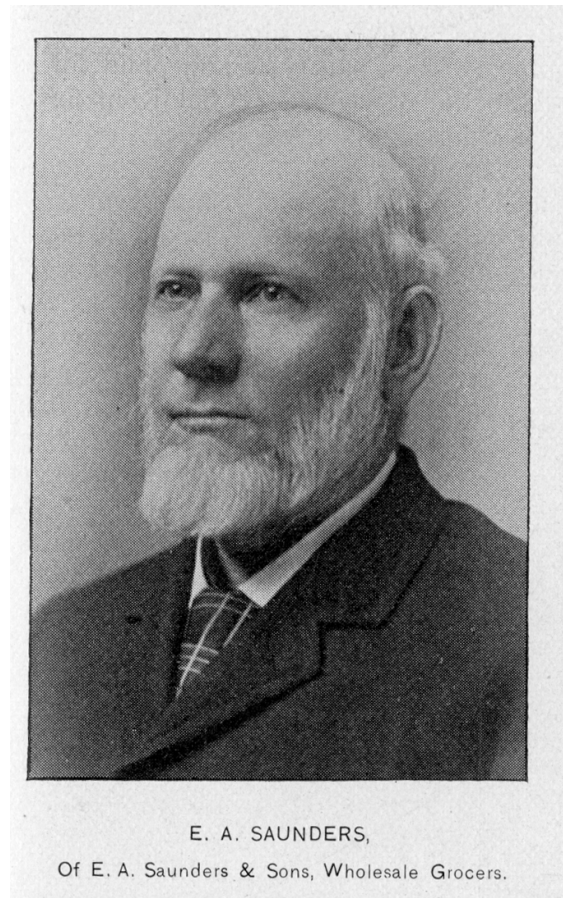


Figure 1. Edmund Archer Saunders. Vintage photograph taken from *Richmond the City on the James*, Andrew Morrison, ed., George W. Englehardt, 1893. (Special Collections, Virginia Commonwealth University, Richmond).



Figure 2. E. A. Saunders & Son, originally Walker and Saunders. Photograph from Morrison, Andrew, ed. *The City on the James: Richmond, Virginia. The Chamber of Commerce Book*. Richmond: George W. Engelhardt, 1893. (Special Collections, Virginia Commonwealth University, Richmond).



Figure 3. Founder's Hall. (Photograph taken by the author, 2010).



Figure 4. Founder's Hall, date unknown. (Special Collections, Virginia Commonwealth University, Richmond).





Figure 5. Columns constructed of cast iron. Founder's Hall. (Photograph taken by the author, 2010).



Figure 6. Transom windows, Founder's Hall. (Photograph taken by the author, 2010).



Figure 7. Zig-Zag pattern woodwork, Founder's Hall.  
(Photograph taken by the author, 2010).





Figure 8. Oxford Union Debating Hall, 1857, by Deane and Woodward. Image from Linda, P. Parry, *William Morris*, (New York: Harry N. Abrams, 1996). (Image from Linda Parry, 1996).



Figure 9. Neo-Grec overmantel mirrors with Egyptian masks.  
Vintage 35mm slide. (Special Collections, Virginia  
Commonwealth University).



Figure 10. Floor tiles in front of fireplace by Minton, Hollins Company. Founder's Hall. Fireplace located in the front Northwest room. (Photograph taken by the author, 2010).



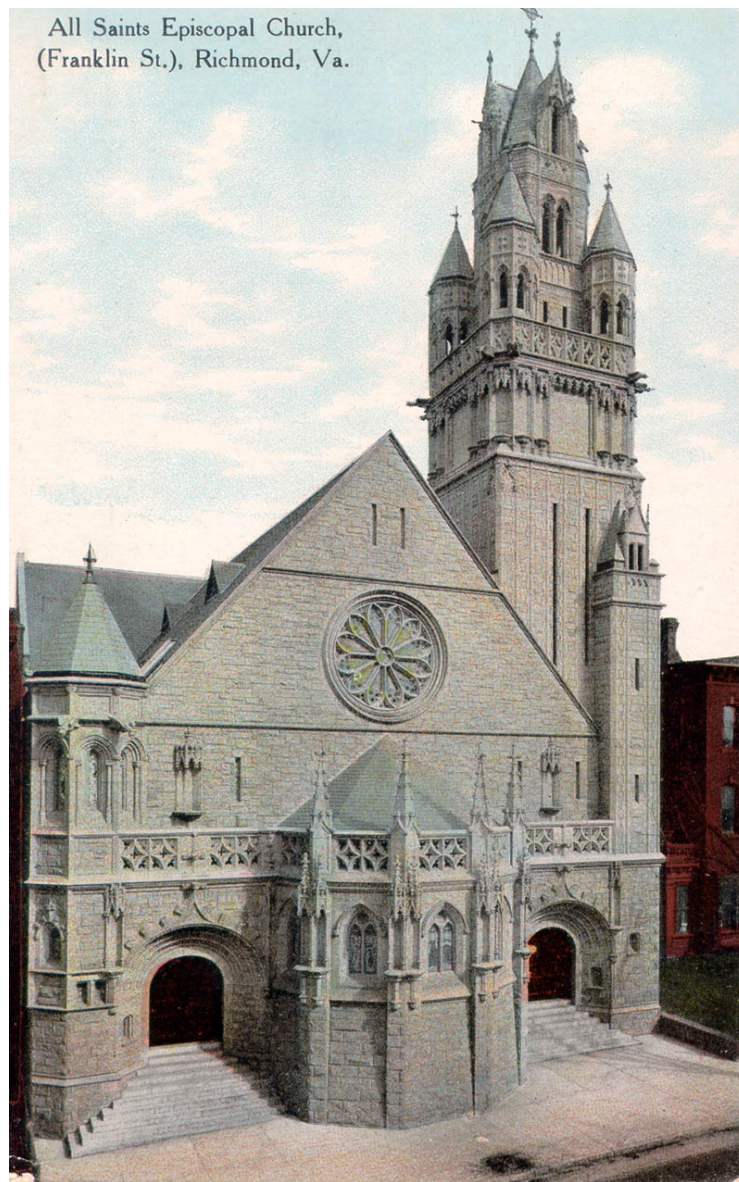


Figure 11. All Saints Episcopal Church, ca. 1920. Photograph from vintage postcard.  
(Special Collections, Virginia Commonwealth University).



Figure 12. Roundel; one of four. Tiffany Glass and Decorating Company, c. 1898. (Photograph taken by the author, 2012).



Figure 13. The Reredos. One of nine Gorham Company mosaics located in All Saints Episcopal Church. (Photograph taken by the author, 2010).





Figure 14. Christ Resurrection. Tiffany Glass and Decorating Company 1898. Left: night. Right: day. Virginia Museum of Fine Arts. (Photograph taken by the author, 2010).



Figure 15. Interior view of All Saints Episcopal Church. Vintage slide from Richmond-Times-Dispatch. (Courtesy of Dr. Charles Brownell, Department of Art History, VCU, 2010).





Figure 16. Interior view of All Saints Episcopal Church. Vintage slide from Richmond-Times-Dispatch. (Photograph taken by the author, 2010).



Figure 17. Frederick Wilson (1858-1932).  
<http://www.facebook.com/pages/Frederick-Wilson/108462979255242>



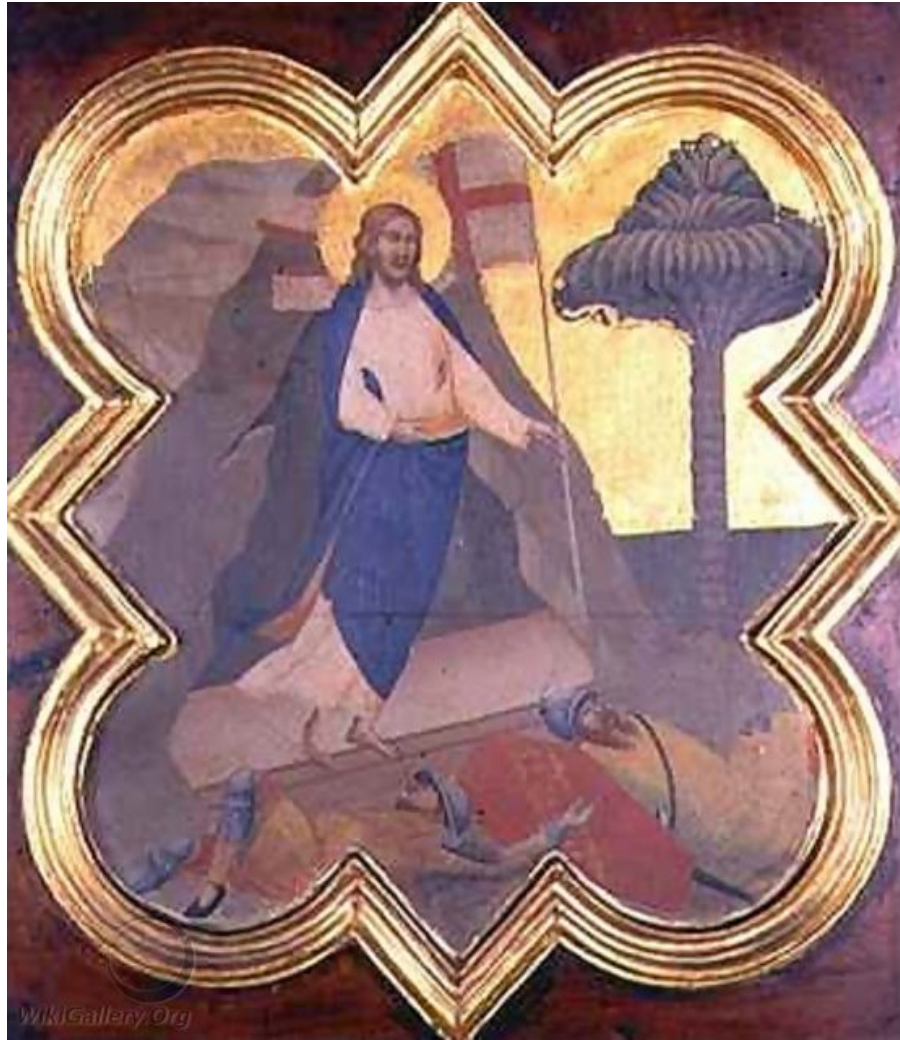


Figure 18. Taddeo Gaddi, *Scenes from the Life of Christ, Resurrection*, c.1330-1335.

<http://www.myartprints.co.uk/a/gaddi-taddeo/the-resurrection-of-chris-5.html>

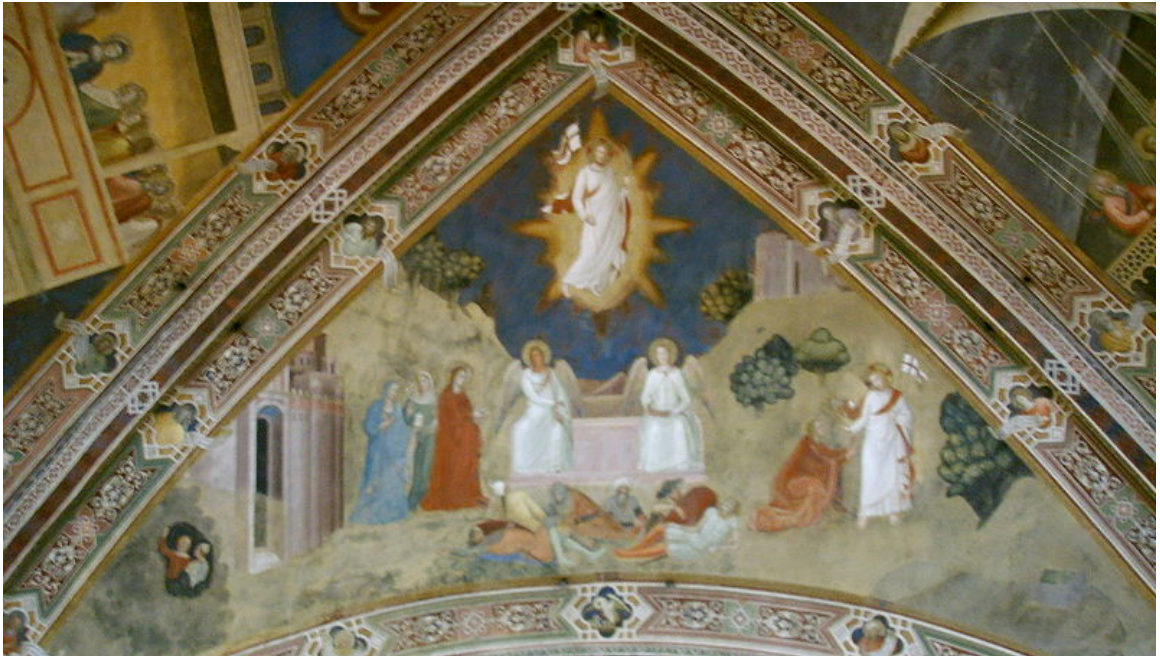


Figure 19. Andrea da Firenze, fresco depicting the Resurrection, Santa Maria Novella, Florence, c. 1366.

<http://counterlightsrantsandblather1.blogspot.com/2011/06/florence-disaster-and-reaction-art.html>



Figure 20. Raphael, *Resurrection of Christ*, 1499-1502, São Paulo Museum of Art.  
[http://allart.biz/photos/image/Raphael\\_2\\_Resurrection\\_of\\_Christ.html](http://allart.biz/photos/image/Raphael_2_Resurrection_of_Christ.html)



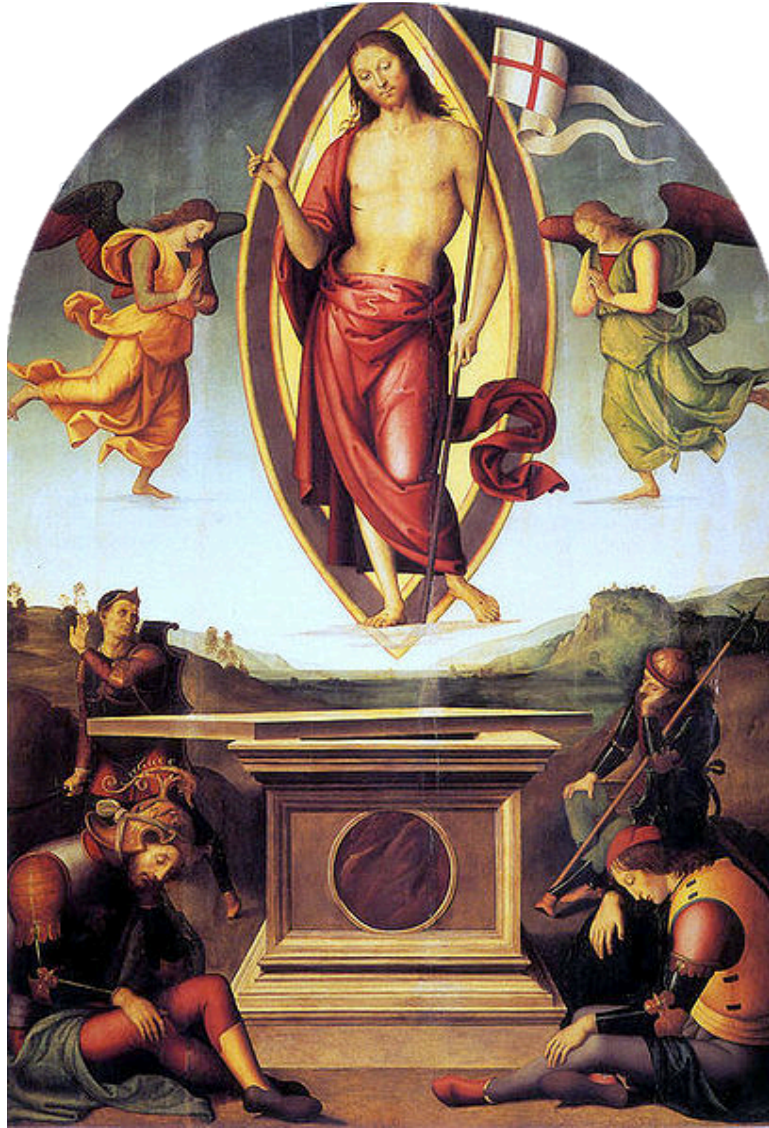


Figure 21. Pietro Perugino, *The Resurrection*, 1499.  
<http://www.wikipaintings.org/en/pietro-perugino/resurrection-1500>



Figure 22. Matthias Grünewald, Isenheim  
Altarpiece *Resurrection*, 1511.  
<http://www.ibiblio.org/wm/paint/auth/grunewald/crucifixion/>



Figure 23. Rembrandt Van Rijn, *The Resurrection of Christ*, c. 1635-1639. <http://www.friendsofart.net/en/art/rembrandt-harmenszoon-rijn/the-resurrection-of-christ>



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